MUSEUM NEWS

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THE TOLEDO MUSEUM OF ART

No. 29 TOLEDO, OHIO February 1917

MOONLIGHT RALPH A. BLAKELOCK

Gift of Mr. and Mrs. Edward Drummond Libbey

BLAKELOCK'S MOONLIGHT

THE permanent collection of paintings in the Toledo Museum of Art has been enriched by the addition of the beautiful and famous Moonlight by Ralph A. Blakelock, the gift of Mr. and Mrs. Edward Drummond Libbey, purchased at the recent Lambert sale in New York City. Our acquisition of this glorious example of American art was heralded in every important newspaper and periodical in the country from Maine to California, and the event created such a furor in all art centers as to call dramatic attention to the sad career and deplorable plight of the unfortunate Blakelock who for sixteen years has been an inmate of an asylum for the insane, his sanity having succumbed to the strain of poverty, misfortune and neglect. The sale of the Moonlight started a movement in behalf of the artist and his impoverished family in which the press, the connoisseurs, the art societies and the public joined enthusiastically.

The canvas was exhibited in the Reinhardt Galleries, New York, the admissions netting some five thousand dollars for the fund. It was also shown in Chicago for the benefit of the artist, and from many other sources sufficient money was forthcoming to place the family in comfortable circumstances. Blakelock was recently elected a member of the National Academy and the entire world of art hastened to make such reparation as was possible at this belated hour. Since the sale of Millet's famous Angelus, no painting, American or foreign, has aroused such a widespread publicity.

The space at our command in the News makes it impossible for us to reproduce even briefly the many interesting articles referring to the Moonlight. A few paragraphs selected at random will however give some idea of the nature of the comment of magazines and the news and editorial columns of the national press. A half page article by Edward H. Smith illustrated in color in the New York World closes as follows:

"Four of this man's worthy pictures are of moonlight. One, a spiritual thing in which an almost impossible composition is treated with well-nigh perfect technique, was bought by Senator Clark at a great price and hangs in his collection. A second is in the Evans collection. The third belongs to Frederick Fairchild Sherman—a canvas of slight composition, yet a divine liturgy of the mystical darkness and its plumbless, faultless depths.

"That leaves us this matchlessly melancholy fourth in which the tragedy of the artist is apotheosized. It was bought by Mr. Lambert at a comparatively small price, five hundred dollars. It was worth twenty thousand dollars to Toledo in 1916. It will hang hereafter in the Toledo Museum of Art, a mentor and reminder of this painter's triumphant defeat. Blakelock called it 'The Brook by Moonlight'. Through a fillet of dark, swaying leaves, blackly luminous, floats the subdued moon, shedding upon the night and upon the spirit of the beholder a radiance in which seems ensorcelled the dead beauty of haunted woods. I stood before it and thought of the kindred Verlaine:

The melancholy moonlight sweet and lone,
  That makes the birds to dream upon the tree.
And in their polished basins of white stone
  The fountains tall to sob with ecstasy."

Under the caption "The Art of Blakelock" the following editorial appeared in the New York Evening Post:

"Recent renewal of interest in Blakelock, culminating yesterday in the honor done him by the National Academy, raises inquiry about his art. In the development of American landscape painting, it goes, in certain directions, beyond anything produced by any other American. This is not to say that it is the greatest American art, that it surpasses the work of such men as Inness, Wyant, Martin, or Homer, but that it has occupied a field which has scarcely been touched by any of these—by no native artist, in fact, with the possible exception of Fuller.

"American painting, like American literature, belongs, in general, to cool, middle-of-the-road objectivity. To Inness and his contemporaries painting was a distinctively representative art, a means for expressing moods only in the indirect, the subtle way usually considered legitimate in the plastic arts. For Inness the Passaic Valley at sunset was first of all the Passaic Valley, to be faithfully reproduced as he and the rest of the world saw it stretched out at his feet, swimming in the pulsating haze of a hot summer evening.

On top of this, of course, he managed to impress himself, his own mood and personality, an indistinguishable ingredient in a combination of visualization and emotion. This picture is, in a manner, the apogee of American and Anglo-Saxon landscape, a perfect adaptation of the end to the means, a monumental acknowledgment of the limitations of a medium—that painting cannot, any more than the other forms, shake off its material restrictions and emerge into adjacent realms of poetry or music.

"While Inness thus proved the general rule for American art, Blakelock was the confirming exception. Our creative history is full of these surprising phenomena, these sports of evolution, as the biologists would call them. Most normal, most commonplace of peoples, we have a gift, on occasion, for strange, unusual, and extreme manifestations of individualism. At such times, in the persons of such men as Poe or Blakelock, American art seems to flare up and consume the boundary-posts of convention and become a law unto itself. William Blake, whose weird urgency of spirit seemed tortured within the narrow limits of two arts, and Coleridge, correspond in England to these two Americans. But Blakelock goes furthest in his freedom from conscious premeditation and his complete triumph over the limitations of his medium. He almost seems able to make his palette sing; he paints the invisible in pigments, as Coleridge once, and once only, succeeded in expressing the inexpressible in words. Boldly he infringes on the realms both of music and of poetry. His landscapes are not landscapes of sober fact. These wild sunsets, glimpsed through the arched gloom of indistinct forest glades, are never any sunsets seen on sea or land, but are the illumination of his own soul.

"Blakelock and Poe are, in this, kindred spirits. The world about them becomes a strange and awe-inspiring spectacle. It matters not where they wander, what they describe, everything assumes at once the coloring of their own terrific moods. Blakelock, perhaps, is the more successful of the two. He is not hampered by any artificialities of style or subject. He is absolutely straightforward and unmannered. He plucks you, with a rough directness, right into the heart of his sombre mystery. He accomplishes this by basing his painted lyric, contradictory as such a statement would appear, after all, upon a certain foundation of realism, from which he himself, no doubt, received his initial emotional stimulus. These forests of autumnal oaks, with thickly massed leaves of russet brown, are not entirely the fantasies of his brain, but are, in their elements, familiar to the American eye. By so much more is their transfiguration into the 'something new and strange' of Blakelock's inner life rendered touching and tragic. It is here that his strength lies. You move through his pictures as through dreams, surrounded by strange yet familiar objects. His pigments have the power to transfigure the commonplace setting of his stage. Here lurks his magic.

"This would seem the fair account of Blakelock's art for the present generation, which understands his symbols and follows him into the realms of the impalpable. Unfortunately, it is not at all certain that he will be able to impress himself and his subjective methods equally upon the next generation. It is the penalty of breaking the sane rules imposed by a medium that only the greatest spirits are able to survive the transgression and remain intelligible. An artist like Inness played safe with posterity. But Blakelock has staked his whole fortune, as it were, upon a single throw."

AN ENDOWMENT FUND

THAT the Museum of Art might be placed on a firm financial foundation and its future assured, President Edward Drummond Libbey announced to the trustees that he would contribute $400,000 to an endowment fund if the citizens would subscribe $200,000. This munificent offer was enthusiastically accepted and Treasurer I. E. Knisely and Director George W. Stevens were appointed a committee to take charge of the raising of the fund. The response was immediate and generous. The trustees and officers of the museum contributed large amounts, as did also many members and citizens.

The Toledo Commerce Club appointed a special committee consisting of E. B. Conliss, Alfred B. Koch, and Wm. M. Booker to assist in the winding up of the campaign, and as a result the amount required was finally

pledged a full week ahead of schedule time.

At the conclusion of the campaign, President Libbey gave a dinner for the trustees, especially honoring Isaac E. Knisely, who, as treasurer of the institution since its organization, has worked unceasingly for its upbuilding and maintenance.

At this dinner President Libbey announced an additional benefaction saying: "The ready and generous co-operation of Toledo citizens, who in a few days without publicity raised $200,000 to meet the conditions of my gift convinces me that Toledo people thoroughly realize the necessity for such an institution and stand ready to give it their enthusiastic support.

"In view of this public support and approval, without which no institution or movement can hope for existence or success, I wish to announce that I am prepared to give, in addition to my portion of the endowment fund, the $300,000 or $400,000 necessary for the completion of the building.

"This will mean the addition of at least twelve new galleries, the doubling of the size of the hemicycle, which is at present far too small, the addition of many class and service rooms, and the completion of the Grove Place facade of the building in harmony with the main approach on Monroe Street".

President Libbey's announcement was enthusiastically received and there were numerous inspiring responses filled with confidence in the great intellectual and artistic future of Toledo.

EARLY EGYPTIAN GLASS

THE Toledo Museum has recently acquired six pieces of ancient Egyptian glass, two of which were made about 800 B. C., being unblown, while the other four are of later date, and are blown. The color is so deep and the glass so thick that the vessels might pass for clay jars did not the transparency of the edges indicate otherwise. The colors are deep and beautiful, and the shapes very fine. The columnar bottle, shown in the center of the illustration, is known as an alabastron. There are two of these in the collection. They were both found on the island of Cyprus and were made about 600 B. C. Each of the other four is known as an amphora. The two smaller ones were found at Fayum, in Egypt, and were made between 500 and 300 B.C. Of the remaining two, one was found near Tyre, and the other at Luxor. Both date about 800 B.C.

WOODLAND REPOSE — JOHN F. CARLSON

Gift of Dr. and Mrs. Julius H. Jacobson

THE GIFT OF A CARLSON

THROUGH the generosity of Dr. and Mrs. Julius H. Jacobson the Toledo Museum of Art has acquired another contemporary American painting. The artist, John F. Carlson, is one of the leading landscape painters of our day. He was born in Sweden, came to America in his youth, and has been active and prominent in the landscape painting of this country. He received his artistic training at the Art Students' League, where he is at present the head professor of landscape painting. He is represented by works in many of the leading art galleries of the country, has exhibited often and has won numerous awards, including a silver medal at the Panama-Pacific Exposition. The National Academy in 1911 recognized his ability by creating him an Associate.

The picture, Woodland Repose, is charming indeed, and needs no title to convey that quiet and restful feeling which it is intended to express. As a beautiful picture, and as a worthy representative of the present day landscape school, it is a valuable addition to our permanent collection.

CURATOR APPOINTED

THE appointment of Mr. Blake-More Godwin who for the past six months has been acting curator on the Museum of Art staff, has been made permanent by the trustees. Mr. Godwin was born at Clinton, Mo., where he received his preparatory education which was continued at the University of Missouri. Toward the close of his freshman year, upon the recommendation of Dr. Walter Miller, Dean of the Graduate School, he was appointed Assistant in Classical Archaeology and History of Art under Dr. John Pickard. This position he held for three years until his graduation in 1915. At that time he was elected to Phi Beta Kappa and was awarded a fellowship in Art and Archaeology at Princeton University. During the winter of 1915-16 he held this fellowship in Princeton University and at commencement last spring received the degree of Master of Arts. Immediately thereafter he came to the Toledo Museum of Art as acting curator and his appointment was made permanent at the first meeting of the executive committee last fall. Mr. Godwin will make a most enthusiastic and valuable addition to the staff.

MUSEUM NEWS

Toledo Museum of Art

EDITOR, GEORGE W. STEVENS.
Director of the Toledo Museum of Art.

No. 29 FEBRUARY 1917

EDITORIAL

THAT the endowment fund will be wisely administered and invested is assured by the creating of an endowment fund committee consisting of Trustees I. E. Knisely, Edward D. Libbey, Clarence Brown, Wm. Hardee and Jay K. Secor.

As fast as this fund is paid in it will be invested in good securities and the interest only will be used for the maintenance of the Museum. Most of the contributors will pay in three annual installments, consequently it will be three years at least before the contributions are finally paid and the entire fund is bringing in revenue. Many of those who contributed large sums to the fund by assuming Fellowships and Life Memberships, will no longer pay annual dues. Consequently during the present year, and possibly next year as well, the income of the Museum will be greatly reduced and more than ever we will need the continued support of that bulwark of the institution, the ten dollar member. Without its annual members it would have been impossible for the Museum to carry on its many activities. From the organization of the Museum some fifteen years ago, the institution has had no support other than the annual dues contributed by its members.

Toledo citizens must acknowledge that in paying these dues they have made a splendid investment for their children and their children's children. While the future of the Museum is assured, we still need the help, interest and encouragement of our members.

FREDERICK B. SHOEMAKER

IN THE death of Frederick B. Shoemaker, the Toledo Museum of Art has lost a valued trustee and one of its stanchest friends. Mr. Shoemaker was elected a member of the board of trustees at the organization of the Museum in 1901, and served continuously to the time of his death, September 23, 1916. Both he and his estimable wife whose death preceded his only a few months, took a lively and helpful interest in the Museum and both contributed generously to its support, to its activities and to the enriching of its permanent collection of art objects. These benefactions will not end with death, for Mr. Shoemaker left provision in his will whereby the Museum will enjoy a perpetual income from fifty feet of Superior Street property, the proceeds from which will be known as the Frederick B. and Kate L. Shoemaker Fund, to be expended in such manner as will best serve the institution and perpetuate the memory of two of its most understanding, loyal and helpful friends.

The Executive Committee of the Museum caused the following to be inscribed on its records and communicated to the public press:

"For the first time since its organization, eighteen years ago, this Board is called upon to sadly record the passing of one of its members, and that one, Frederick B. Shoemaker, by reason of his sympathetic interests, his helpful understanding and his unostentatious generosity, is one of the associates we are least able to relinquish.

"Mr. Shoemaker and the estimable and beloved wife, whose death preceded his but a few short months, took a deep interest in The Toledo Museum of Art from the time of its inception until the very last days of their lives. Mrs. Shoemaker was a charter member, Mr. Shoemaker was one of the first trustees, and both were sustaining members. They gave largely to the fund for the erection of the building, were generous annual contributors, enriched the permanent collections with many gifts of art objects, and gave freely of their means for the furtherance of many of the Museum's educational activities. Mr. Shoemaker took a rare pleasure in the growth, success and increasing usefulness of the institution he and his had for so many years befriended, and his beneficences, by virtue of his bequest, to be known as the

A STORY TELLING HOUR

'Frederick B. Shoemaker and Kate L. Shoemaker Fund', will go on for all time as a memorial to two greatly revered and much beloved friends, associates and citizens.

"Frederick B. Shoemaker will live forever in the hearts of a community hungering for beauty as the first citizen to bequeath to The Toledo Museum of Art a fund for the perpetual education of the people. It was a most befitting act by which to close a long and honorable career and we are grateful to him in behalf of the institution his vision helped to rear."

At a special meeting of the Board of Trustees resolutions were adopted as follows:

"Whereas death has removed from this board one of its most valuable, most helpful and most revered members, Frederick B. Shoemaker, whose constant interest, encouragement and generosity contributed in great measure to our growth and value in the community, and

"Whereas one of his last acts was to bequeath in trust property, the income from which will give this institution continual evidence of his faith in its usefulness as an educational force, be it therefore

"Resolved that we here record our deep and lasting appreciation of his years of helpfulness and our sorrow over the loss of a warm friend and a kindly genial associate, and be it furthermore

"Resolved that the Frederick B. Shoemaker and Kate L. Shoemaker fund be so administered as to best perpetùate for all time their memory and those high ideals so nobly expressed in both their lives."

The trustees decided that the income from the bequests be devoted solely to the purchase of paintings and art objects for the Museum's permanent collections, all such purchases to bear appropriate tablets inscribed with the names of Frederick B. Shoemaker and Kate L. Shoemaker.

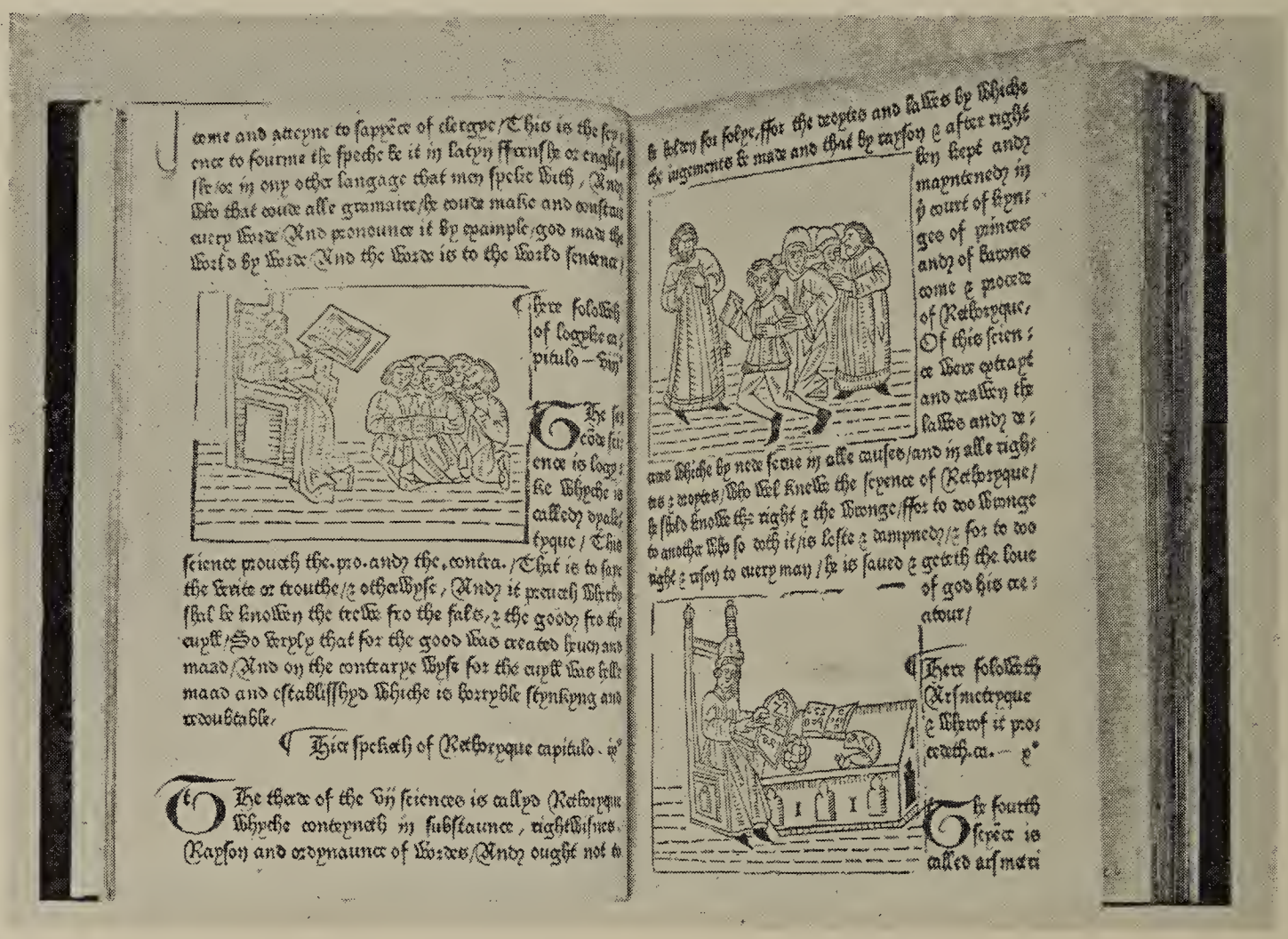
PANAMA-PACIFIC ART

OVER 18,000 visitors including 5,000 children visited the Swedish Exhibition held at the Museum during January. This splendid exhibition of paintings, sculpture and prints formed the Swedish section at the Panama-Pacific Exposition and was brought to Toledo for the pleasure and education of our citizens by the generosity of John N. Willys. That his kindly and generous act was appreciated is attested by the splendid attendance which included such a large number of interested children.

The French and Belgian sections were brought to the Toledo Museum of Art by

Mr. Willys during the month of November and the Netherlands section will come in April. Negotiations are at present pending as a result of which the Persian section of the Exposition will be shown at the Museum during the month of May.

In order that all Toledo people might profit by the generosity of Mr. Willys, the trustees declared all days free during the period of the Swedish Exhibition, and the motion pictures of Swedish scenery, the customs, work and play of the people, furnished by the Swedish government, were shown daily in the hemicycle, also without charge. It is hoped that it will be possible to make the same arrangements benefitting the public during the Netherlands, and Persian exhibitions.



THE FIRST ILLUSTRATED CAXTON BOOK

THE Toledo Museum of Art has been enriched by a most remarkable human document, a book printed by Caxton, and the first printed English book to be illustrated. The acquisition of this book, indispensable to any collection which hopes to illustrate the history of printing completely, was made possible thru the generosity of Mr. Martin V. Kelley.

Wyllyam Caxton, father of English printing, died the year Columbus discovered America, being then seventy years old. During the first years of his life he was not a scholar, as were Aldus and so many others among the early printers, but a wool merchant. At the age of twenty he went to Bruges, then a great commercial, political, literary and artistic center. There he allied himself with the English colony of which he became Governor in 1462.

At Bruges was located the court of the Dukes of Burgundy, rulers more powerful than their overlords, the Kings of France. For several years the arts had basked and flourished in the warm sunshine of their liberal patronage. As early as the end of the fourteenth century the best artists of the north had been in the employ of these princes, and under them the famous Van Eyck brothers had invented oil painting and produced masterpieces which will always be reckoned among the world's greatest paintings.

So it was in this atmosphere of art and learning that the wool merchant became an amateur, if not indeed, a scholar. When the

sister of Edward IV married Charles the Bold, she induced Caxton to give up his important position as head of the English colony and attach himself to her service. In other words she subsidized his literary work, which he began for her with a translation into English of the History of Troy. The demand for this was so great—for it was really only a light novel—that the scribes could not supply enough manuscripts. And we may well believe that this turned his attention to the newly invented printing.

It is probable that he learned his art under Colard Mansion, the first printer at Bruges; and it is even possible that his first font of type was purchased from Mansion or his creditors. But Mansion did not prosper, and after 1484 is not heard of. Previous to his disappearance, Caxton had given up his home at Bruges and his position at the court there, and had established himself within the grounds of Westminster Abbey. Here he brought out many books most of which were novels. He printed no copy of the Bible, which may be explained by the interdict against Wyclif's translation, which made it dangerous to publish any version other than the Latin, for which there would have been no very great sale.

In 1481, having previously brought out a number of other books, he printed The Mirrour of the World which he himself had translated from the French. For its original it goes back to the Speculum vel Imago Mundi, written by Vincent of Beauvais in the early thirteenth century. Of this there were manuscript copies extant at that time. The first edition to be printed was financed for Caxton by Alderman Hugh Brice; but it was so popular that later editions were produced.

The very rare copy of the Mirrour of the World which is now owned by the Toledo Museum of Art is the small folio edition notable as the first book in which there are printed illustrations. It is of course printed from movable type, of a fine Old English style, as may be seen in the two pages reproduced herewith. The initial letters are in red and are drawn in by hand. The illustrations however are printed from woodcuts.

Blades, authority on early printing, says that of this, the first English book containing woodcut illustrations, there are only fifteen copies extant, six of them being imperfect. Most of them are housed in famous European libraries. Toledo is indeed fortunate to have so fine a specimen of early printing.

When Caxton died Wynkyn de Worde, his apprentice and assistant who came from Bruges to England with him, succeeded to the presses, type, and good will of the business of his employer. He was in no sense a scholar, but only a printer. He did not edit or translate a single work, but he published over four hundred books.

Along with the Caxton the Toledo Museum of Art acquired a publication of Wynkyn de Worde—The Scala Perfectionis. It was published in 1533, after the shop had been moved from Westminster Abbey to Fleet Street. It differs from the Mirrour of the World in being unillustrated, a woodcut being used only for the title page. It was printed with a different font of type and has the large initials printed in black instead of done by hand in red.

The book-mark on the last page is of great interest, it being that of Caxton, with the addition of the name and device of his successor. The binding of brown leather is very old, but is far more recent than the book itself.

Taken together, these two rare old books represent a very interesting chapter in the inception and development of the art of printing. Few, indeed, are the museums or collectors who have better examples of the work of the first English printers.

FEBRUARY EXHIBITIONS

THROUGHOUT February works by three leading American artists will be shown at the Toledo Museum of Art. The largest exhibition is of paintings and sketches in oil by DeWitt Parshall. Mr. Parshall is an artist well known in Toledo, having exhibited many times at the Museum and one of the pictures in the permanent collection "Granite Gorge, Grand Canyon", is his work. This painting is at present at Washington, D. C. where it was sent upon request of the Department of the Interior for the National Parks Exhibition which is being held there in connection with the National Parks convention.

Another February exhibition consists of about fifty water colors by Gifford Beal. Mr. Beal, who, by the way, is the President of the Art Students' League of New York, is known chiefly as a painter in oil of industrial and manufacturing scenes. He has painted magnificently many freight

yards, shipping wharves and manufacturing towns, and has only within the last year turned to the medium of water color, but in it he has produced many brilliant little works. He and Paul Dougherty went to Porto Rico together last summer, and while there were "bitten by the water color bug" as he expresses it. The pictures which he painted while there and after his return to this country have been exhibited in New York and Rochester and go from Toledo to the Pratt Institute at Brooklyn.

The third February exhibition is composed of etchings by Dwight C. Sturges. He is a member of the Chicago Society of Etchers at whose exhibitions he has won prizes. The three exhibitions opened Sunday, February 4, and close Sunday, February 25.

A LECTURE FOR CHILDREN

WHAT OTHERS SAY OF US

DR. LYMAN ABBOTT in a recent article in the Outlook speaking of the Toledo Museum of Art says in conclusion, "Such a museum has two important functions to render to the community—art conservation and art education. In a democracy the latter is the more important function of the two, for in a democracy the acquisition and conservation of objects of art are chiefly valuable because they promote art education among the people". This is the chief tenet of the Toledo Museum:—that it is better to increase the appreciation of art among the people of Toledo than it is to produce a hundred practicing artists or a hundred trained critics.

From the Youngstown Telegraph:—"I hope when Youngstown gets ready to erect an Art Museum it will build a great big human institution that gets down to the heart of the people like the one in Toledo," said F. Allen Whiting, Director of the new Cleveland Museum in his lecture Monday evening under the auspices of the Mahoning Institute of Art. Mr. Whiting's reference to the Toledo Museum could be well understood when he related his experience in locating it and found from the porter of the railway station to the various newsboys and artisans on the streets, that all knew where the Toledo Museum of Art was, and answered in practically the same words, "Sure, I know where it is—didn't I help to build it and don't I pass my Sunday afternoons there?"

Mr. Whiting gave to Mr. E. D. Libbey, of Toledo, much credit in not allowing his name to be attached to the building, even tho he has been its greatest benefactor.

From the Tampa Florida Tribune:—"The Toledo Museum became an active part of the municipal life of the city at once and soon larger quarters were needed where larger exhibits could be held and greater activities carried on. The Toledo Museum of Art now attracts the admiration and attention of the whole world. Now is the time to make such a beginning for Tampa, and in ten years when Tampa is really a great city such a museum can be pointed to with pride as a factor which helped to make us the center of education, culture, prosperity, fame and beauty of the entire southland."

From the Christian Science Monitor:—Dr. Edward Robinson, Director of the Metropolitan Museum of Art, New York, is quoted in an interview as saying among other things, "In our art education pamphlet you will find a list of nearly three hundred occupations that require a knowledge of drawing, design, modeling, color, or something teachable in the course relating thereto. In the matter of motion pictures, by the way, we may frankly admit that the comparatively small Toledo Museum of Art with its daily educational film picture shown to an average attendance of five hundred children has our Metropolitan far outstripped. But at the same time we take pleasure in calling your attention to the fact that our current monthly bulletin contains a very interesting article on the use of motion photography in museums by George W. Stevens the Director of the aforesaid Toledo Museum of Art." The interview concludes with the hope that there will soon be a nation-wide appreciation of the value of visual instruction.

From a Toledo Blade editorial:—"There has not been an event in the last decade of Toledo's history fraught with greater and finer significance than the completion of the endowment for the Museum of Art. Restrained words are inadequate to express the appreciation of this city for the generosity of Mr. Edward D. Libbey and for the ample support which he has received in this splendid project from a very large number of far visioned and useful men and women in this community. Our city now enters upon a new life of artistic development. If there is one angle more than another in this splendid idea that the Blade would emphasize, it is this: The Toledo Museum of Art is not the pet project of a few, but the carefully nurtured philanthropy of a group . It is for all the people, now and hereafter. Let all the people rejoice."

The Kansas City Star in an editorial headed "Congratulations to Toledo" speaks of the benefactions of Mr. Libbey and other Toledo citizens saying in conclusion:—

"It is evidence that Toledo is a pretty good city to live in, and that the people of Toledo are getting a good deal out of life when they are ready to back such a project as an art museum with their money."

Articles also appeared in the New York World, Times, Herald and Telegram; the Ledger, Record and the American, Philadelphia; the Pittsburgh Gazette Times; the Detroit News and the Free Press; also in the papers of St. Paul, Minneapolis, Trenton, Chicago, Cleveland, Allentown, Pa., Oakland, Cal., Evansville, Ind., Los Angeles, Oshkosh, Wis., Dayton, Columbus, Boston, Washington, Buffalo, Albany and in hundreds of the smaller cities of the country from Maine to California, all of which is very excellent advertising for Toledo.

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Mrs. Ella Mollenkopf
A. M. Woolson
Wm. E. Parmlee
George W. Stevens

HOURS

The Museum is open week days from 10:00 A.M. to 4:00 P.M.
On Sundays and Holidays, from 1:00 to 5:00 P.M.
Admission Free Saturdays, Sundays and Holidays.
Admission on Other Days, 25 cents.
Children and Study Clubs admitted free at all times.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

PAY TEN DOLLARS A YEAR AND MAKE THE MUSEUM AND ITS WORK POSSIBLE